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Chinese lacquer decorated with raised gilt Chinese designs and originally supplied with probably ormolu mountings, was made prior to 1760; while the wardrobe is of a considerably later period.

While it is plain that a coat of chalky composition was spread as a priming over the rough surface of the wood before the painting under varnish was done, this preparation is very much thinner than in the earlier piece and but for its whiteness showing in split places, would not be suspected.

The decorations, landscapes and rural scenes on the latter suggest Switzerland or the Tyrol. At least on one is a chalet-like structure. Another edifice portrayed on a panel, however, is suggestive of German architecture. But such details are not conclusive, for we have seen that artists from various localities were employed in the different European art centers to imitate the great works of the master craftsmen. Italians worked for the Adam brothers in England while Alexander Martin worked for Potsdam and Berlin, and Germans worked in Paris. It is quite plain that the higher art-crafts of the eighteenth century were sufficiently widespread to be regarded as more or less cosmopolitan.

S. Y. S.



RECENT ACQUISITIONS

Only lately have collectors had their attention called to a peculiar variety of Chinese pottery which has appeared in considerable quantities upon the market. This ware consists principally of human and grotesque figures, the principal characteristic being an exceedingly soft and whitish clay body, more or less completely covered with a soft green and deep yellow lead glaze. This pottery has been attributed to the T'ang Dynasty (618-906). Through the explorations and investigations of Dr. Berthold Laufer, of the Field Museum of Natural History, Chicago, much light has been thrown upon these early Chinese fabrics. Among the accessions of the past summer is a particularly fine example of this ware, consisting of a grotesque standing figure, thirty-one inches in height, partially covered with the characteristic green and yellowish brown glaze, which through great age has become so soft that it can readily be scratched with a pin point. The attitude of the figure conveys the impression that it originally held in the upraised right hand a thunder-bolt, and it is strongly suggestive of the Japanese figures which guard the temple gates.

Another early Chinese example recently acquired, is a pottery figure of a grotesque dog-like animal made of whitish clay, covered with a soft, creamy lead glaze, measuring eleven and a half inches in height.

A characteristic Chinese pillow, of the usual rectangular form, in hard stoneware, is among the recent accessions. It is covered with a creamy white opaque enamel, over which are painted dark brown decorations consisting of a lion sporting with ribbons and ball, with boldly painted flowers at the sides. In front is an outlined flower, surrounded by leaves in brown. At each side is a conventionalized water lily in an irregular medallion, while at the back is

a more elaborately painted floral pattern with an archaic inscription at each side. Were it not for the fact that the Chinese potters are not known to have used tin in their glazes, we would be inclined to consider this a stanniferous enamel, but it probably belongs to that class of glazes peculiar to the far Orient, which while strongly resembling tin enamel is feldspathic in its character. Heretofore, pottery of this character has been attributed by collectors to Korea, but it is now known that such ware was produced at Tz'u-Chou in the province of Chihli in the Sung dynasty. The most characteristic variety of this pottery is decorated in dark brown, but it was occasionally painted in dull blue. In the archaic forms of the pieces, peculiar coloring and treatment of ornamentation, the ware is strongly suggestive of Korean. To just what period of the Sung dynasty, which extended from 960 to 1279, this interesting piece belongs, it is impossible to determine. The pillow measures eleven inches in length.

Among the most important acquisitions is a covered jar of old French stanniferous faience, which measures twenty-eight inches in height. The peculiar treatment of the decoration and the characteristic technique enable us to attribute it to one of the Nevers potteries of the late seventeenth or early eighteenth century. The decoration, painted in purple and blue, reveals the trembly, uncertain outlining of the design, which is so characteristic of the earlier work



GROTESQUE POTTERY FIGURE
CHINESE, SUNG DYNASTY



STONEWARE PILLOW
CHINESE, TZ'U-CHOU WARE, SUNG DYNASTY

of the Nevers potters, as seen in their imitations of Italian maiolica. The porcelain of China exerted an influence upon the work of the old French faience painters, as it did on the early fabrics of all of the European potteries. Here we have an excellent example of the pseudo-Oriental style, whose inspiration was derived from the Dutch copies of the period, rather than from the Chinese porcelains themselves. In this style, which was



COVERED JAR OF STANNIFEROUS FAIENCE
Painted in Blue and Purple in Chinese Style
Nevers, France, Early Eighteenth Century

adopted by the Nevers *faienciers* about 1640, the colors used in the decorations,—blue, purple, and sometimes yellow and green,—were usually weak and curdled in appearance. The border designs strongly suggest the *broderie* patterns of the old Rouen faience and porcelain, but are not so carefully and accurately drawn. This example is one of the finest of the kind of which we



SALT-GLAZED STONEWARE BARTMANN
Bouffioux, Belgium
Early Seventeenth Century

have any knowledge and is a distinctly valuable addition to the Museum's important collection of stanniferous faience.

The collection of salt-glazed stoneware has also been enriched by a fine example of brown ware of unusual size, being sixteen and a half inches in height, which is attributed to Bouffioux, Belgium, and dates from the first half of the seventeenth century. The form is what is known in Germany as a

Bartmann, or bearded man, and is also known as a Bellarmine or Graybeard. The front of the neck is embellished with the usual grotesque mask in relief, while in front and at each side is a large medallion, or coat of arms, which, with the mask, are smeared with blue enamel. The handle at the back is in the form of a twisted rope with the characteristic lizard-tail end. The unusual size of this piece and its rarity make it a valuable addition to the collection.



CARVED RED CINNABAR LACQUER
Chinese
Eighteenth Century

Several fine pieces of Chinese carved cinnabar lacquer have also been obtained by purchase, consisting of a large sectional vase of quadrilateral form, a peach-shape covered box and a wall vase, all of them belonging to the eighteenth century.

The Bloomfield Moore collection has been increased by a small group of Chinese porcelain snuff bottles of the K'ang-hsi and Ch'ien-lung periods. The lot includes an example of white porcelain with designs in high relief, two painted *famille rose* bottles, a couple of blue and white pieces, a good specimen



GROUP OF PORCELAIN SNUFF BOTTLES
Chinese
K'ang-hsi and Ch'ien-lung Periods

of Fen-ting, or so-called soft-paste, porcelain, and an interesting bottle with yellow glaze and relief design of birds in enamel colors, which bears an apocryphal Ch'ing-hua mark. This small collection fills a gap in the case devoted to these objects.

E. A. B.



NOTES

NEW CASES.—Two new cases have been constructed during the summer, one for the collection of old Japanese netsukes of carved wood, the other for a remarkable collection of objects of spun glass, made at the Centennial Exhibition by the Gillinder Company of Philadelphia and exhibited there.

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SNUFF BOTTLES.—A choice group of Chinese porcelain snuff bottles has been added to the Bloomfield Moore collection and installed in the case devoted to these objects.

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MINIATURES.—The collections of miniatures and fans have been hung in A-shaped cases, which have been built for them, and covered with green silk curtains, to protect them from the light.